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Radio today: the risks of the past and an uncertain future

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Abstract:

This paper aims to be a first approach, framed in a deeper study, to the programming models of the general-interest Spanish radio stations and to its dominant contents compared to those offered by the Internet platforms of that same radio stations, mainly podcasting, in order to see how far radio has or has not been rethought according to the new media audiences. For this purpose it has been designed an analysis of the program grids and its contents for the four major commercial stations in Spain –SER, COPE, Onda Cero and Punto Radio– and the public radio station that also offers general-interest contents –RNE 1–. That offer will also be compared to the contents offered as podcast by the five radio stations. The objective is to quantify, if any, the new content offered by the Net to the listener, as well as the flows established between the Internet radio and traditional hertzian radio, and to analyze the new formats in which imminent future radio is being built.

Keywords: Radio, podcasting, Internet, radio programming

Introduction

It is easy to realize, reviewing mass media research in recent years, that those studies that have radio as the main subject matter of their hypotheses are the least in comparison with those addressing television or even the Net and its applications in mass communication. Radio research is being done in the fields of content production or radio genres and sonorous language and its implementation. However, other issues such as the pending digitalization, Internet radio and the change in consumption patterns caused by its reflection on the Net leave the radio in a rather complicated point.

The latest research is already pointing to the end of the traditional business model, which is dying from exhaustion and the indifference of private companies and public administrations on this matter. The crisis has dented the radio we used to know, among other reasons, due to the copy of formats and contents from the waves that are dumped in the Net without rethinking the media and finding a new business model.

In order to see how far radio has not been rethought nor has evolved according to the new media or audiences, this research aims to be an approach to the programming models of the general-interest Spanish radio stations and to its dominant contents compared to those offered by the Internet platforms of those same radio stations (websites, podcasts or radio on demand). The objective is to quantify, if any, the new content offered by the Net to the listener, as well as the flows established between Internet radio and traditional terrestrial radio, and to analyze the new formats in which imminent future radio is being built.

Subject of study and work hypothesis

Internet has revolutionized the mass media system, access to information has been democratized and every media has incorporated elements from the others: written media have included audiovisual elements and in its turn audiovisual media have incorporated written word and sound-based elements.

This way, Internet radio transforms traditional terrestrial radio from being a media that only had sound into a multimedia device. The radio, that previously could only be heard, can now be read and watched (Rojo, Hellín & San Nicolás, 2008).

At the beginning, Internet radio was useful for traditional radio as a way to expand its distribution in other fields while, at the same time, it facilitated access, expanded the range of offers and improved the availability of its contents. Shortly after, some elements already owned by the Internet were introduced and some experiments were made to exploit new possibilities; that is what we called "Internet radio". Finally, there appears a variant that tends to establish total convergence and synergies that give rise to what Cebrián Herreros calls "ciberradio": a medium that is different from traditional radio and Internet and is achieved by the merging of both media (Cebrián, 2008).

According to Franquet (2003) there are two different modes of radio distribution through the Internet: broadcasting simultaneously the same programs as conventional radio through the Net and storing these programs in files available for consumption when needed, what is known as "radio on demand".

The first one, simultaneous broadcasting, is still the most widely used by most Spanish radio companies that "use the Internet as a complement to their hertzian broadcasting, as a value-added service to their listeners or as a means to connect with their audience, in order to obtain information or facilitate their participation, but without assessing the properties of the Net as a valid media to spread journalistic contents" (Peñafiel, 2007:25).

The second practice, storage of programs, converts flow radio programming into an asynchronous one that is deposited on the Web so that anyone, anytime and anywhere can access it. Thus the listener becomes detached from the characteristic simultaneous transmission and reception of traditional terrestrial radio (Cebrián, 2007).

Given these two ways of online broadcasting, live, simultaneously with the terrestrial programming, and storage, Carmen Peñafiel (2007) mentions interaction, immediacy, lack of boundaries, both spatial and temporal, and the incorporation of multimedia services as the main features of Internet radio; while traditional radio is characterized by synchrony, immediacy and transience.

Therefore, with Internet radio we go from a synchronous radio to an asynchronous one, disconnected from airtime, in which listeners become users and can access radio programs at any time and listen to them when and where they please. Now, users are free from the constraints of live broadcast to access programming and are able to develop personal strategies of use and consumption (Cebrián, 2008).

According to Gallego (2010) this split between space and time is one of the most important consequences of the merging between radio and the Internet, but what he really considers essential is the relation established between the Internet user and the audio, and hence the interactivity that arises from this relationship. This causes the listener to become a real active part, not only by making an active listening or using of the multiple forms of participation that the Net has brought with it, but also by becoming a content generator.

Internet radio gives listeners a prominent role. The traditional model was a mass consumption one while the new model implies a personal consumption and broadcasting in which individuals have spatio-temporal control on radio programming (González & Salgado, 2009). But users can also participate in the Net by creating communities around a radio station or program, providing feedback, and even may create a podcast with the audio files of a program (Gallego, 2010).

Content customization and active consumption is one of the transformations and one of the great benefits that technological development has provided. This, together with the change in the way of providing contents,

from program flow to stock programming and from thematic models to radio on demand services (Rojo, Hellín & San Nicolás, 2008), is transforming radio as we know it, with a new formula of fragmented programming or isolated contents, which replaces the single broadcast, continuous and mass hearing offer (González, 2010).

Nevertheless to achieve this personalization and user interaction with the new radio contents, it is necessary that programming is stored so that it can be retrieved later on. The most important consequence of the creation of these audio warehouses, to facilitate users' access to them, is that traditional radio programming has to be fragmented on the Internet.

Radio programming has traditionally been identified as program flow or continuous diffusion, characterized by the continuity and extent of its distribution. Internet radio, either streaming, radio on demand or podcast, causes the program grid, through which traditional radio was structured and was taken as reference for the complete structure of the product, to start fading away (Bonet, 2007). In this fashion, the structure of the broadcast programming is broken being later restructured by each user according to his preferences. Balsebre says that "the confusion may be in considering radio as a medium of expression such as television or cinema, when in fact its essence lies in being a medium of information. [...] It is time to turn information into a commodity, programming into a consumption item, the medium into a showcase. Here begins the age of radio as a service and ends the time of radio as a company" (Balsebre, 1996).

Therefore, radio programming is fragmented in completely different ways from the usual ones. This new fragmented programming allows each user to establish a sequentiality suited to his needs, accessing all the parts he desires, for as long as he wants and as many times as he likes. Thus, radio programs become decontextualized, outside the program grid, and the user builds its own new and personal contextualization by interacting with the radio products (Cebrián, 2008).

So now users do not receive the programming but they search for some specific content and produce their self-programming combining the contents of one or more radio stations, selected within the range offered by the channel itself, live and recorded, and create their own program grid interacting with it and also with other users (Cebrián, 2008).

But not all radio programs are permanently available via the Internet for recovery. According to Rojo, Hellín and San Nicolás (2008) Internet radio offers three different possibilities: durable in time or audio library, ephemeral or for a short period of time and live broadcast; in turn Cebrián (2008) talks about these three but under different labels: live broadcasting in synchrony with the user's time, radio for each day or temporary and permanent radio; and he adds one more, the possible combinations among them.

Therefore, Internet radio multiplies the ways and times of access to programming by giving listeners a prominent role they had never enjoyed before.

Since its appearance in 2004, podcasting, has become an important way of radio consumption and has revolutionized the way listeners access those contents generated by the stations, but also has made it possible for users to become producers.

The term podcast, according to Berry (2006), refers to a disruptive technology since it allows the downloading of audio content from the Internet using software applications, but it is also used to describe those contents manually downloaded, and therefore it is necessary to develop a new terminology. In this respect Gallego (2010) considers that it is basic to differentiate podcasting from manual radio on demand audio download, distinction that we will refer to through the definition of podcasting and the description of its characteristics.

There are different versions concerning the birth of the concept "podcasting", but the most likely, as noted by several authors (Blanco, 2006; Cebrián, 2009; Gallego, 2005 and Gallego, 2010) would be the sum of two terms: iPod, the portable player developed by Apple, and broadcasting. The coined of the term is attributed to the British

Journalist Ben Hammersley who, in an article entitled "Audio Revolution" published in *The Guardian*, named it for the first time (Cebrián, 2008; Gallego, 2010).

"MP3 players, like Apple's iPod, in many pockets, audio production software cheap or free, and weblogging an established part of the internet; all the ingredients are there for a new boom in amateur radio. But what to call it? Audioblogging? Podcasting? Guerilla Media?" (Hammersley, 2004)

Throughout this work we will also find the term "podcast", so it is necessary to clarify the conceptual differences between this term and "podcasting". We understand podcasting as the distribution of audio content over the Internet through an automated process called web syndication, while we call podcast the audio file distributed through podcasting or a series of audio episodes distributed periodically in a single feed (Sellas, 2009). Therefore, podcasting refers to the whole process while podcast designates its contents, both those offered and those received (Cebrián, 2008)

In this approach to podcasting a technological definition must be given as well. For this means it must be mentioned that podcasting itself is not a new technology, but the integration or union of two existing technologies such as MP3 –the most widely used format of audio compression– and RSS (Really Simple Syndication¹) –that facilitates the subscription to a source which automates the downloading of files–, so it cannot be said that it constitutes a technological revolution, but it can be held that this combination is responsible for a sociological innovation (Gallego, 2005; Gallego, 2010).

The simplest and easiest understandable definition of podcasting is given by Sonia Blanco (2006) in just three words: audio plus syndication. Adding then a more detailed description:

[a podcast is] "an audio file that includes some labels that allow the syndication of that file, so that the user can subscribe and receive in his feed reader the new distributed episodes of the podcasts he has selected. [...] However, the process of podcast listening does not need to be automated and the listener can download the file manually. Also most podcasters offer the possibility to hear each episode on the website too, without downloading any file."² (Blanco, 2006:1935).

Throughout the reviewed work we have found some other definitions from different authors (Berry, 2005; Cebrián, 2008; Gallego, 2010 and Sellas, 2009) but since they all agree on the essentials we will operate with Blanco's definition.

Podcasting, like Internet radio, allows users to cross space-time barriers of traditional radio, retrieve the contents fragmented and isolated after their release, select, reorganize and restructure them according to their needs and rhythms. After all, podcasting allows users to interact with the contents to create their own programmatic grid.

Up to this point, radio on demand and podcasting are broadly similar. The main differences are related to the fact that podcasting allows syndication of audio files. This means that users can now receive their favorite programs instead of having to search for them in the website of the radio stations (Peñafiel, 2007). Furthermore, this allows users to become independent of permanent connection to the Net and to be able to listen to the audio files outside it. So podcasting becomes an independent product free from any kind of broadcasting, whether synchronous or asynchronous, since it provides users with those documents whether they are or not online (González, 2010).

¹ The acronym RSS can be used to refer to different versions of the standard: Rich Site Summary (RSS 0.91), RDF Site Summary (RSS 0.9 and 1.0) and Really Simple Syndication (RSS 2.0).

² From the original: "un fichero de audio al que se le incluyen unas etiquetas que permiten la sindicación de dicho archivo, para que así el usuario pueda suscribirse y recibir en su gestor de suscripciones los nuevos episodios que se vayan distribuyendo de los podcasts que ha seleccionado. [...] No obstante, el proceso de escuchar podcasts, no tiene que estar automatizado, y el oyente puede realizar la descarga del archivo de manera manual. Además la mayoría de podcasters también ofrecen la posibilidad de escuchar cada episodio en la página web, sin necesidad de descargarse ningún archivo."

But despite the fact that users decide when they want to listen to the programs, which is a fundamental change, the producers, the radio stations, still maintain control over the content (Berry, 2006), and therefore the unidirectional scheme is the same in terrestrial radio and Internet radio.

Work Hypotesis

Our main hypothesis argues that the programming aired by Spanish general-interest content radio stations differs from that offered as podcast by each of them; that most of the analyzed stations will offer less contents as podcast than those broadcasted and that radio stations have not generated a solid structure yet for the contents offered in the Internet to be competitive in this sector.

Methodology

Content analysis has been used to try to study in depth broadcast radio programming during the week from July 4 to 11, 2011, which held the sample and its analysis, trying to corroborate our work hypotheses. The number of broadcast programs provided that week by the main four commercial general-interest content radio stations in Spain (COPE, Onda Cero, SER and Punto Radio) and by the public channel that also offers general-interest contents (RNE 1) has been counted, both analogue and podcast.

For data collection of analogue programming and of course the digital one, the website of each of the stations and the information it provides users with, regarding its contents, has been used as a tool. Each of the programs broadcasted that week (according to the program grid found in the website of each station) and those offered as podcast that each station has uploaded during the following days of its airing, have been considered as units of analysis, obtaining a total of 380 units. The variables have been coded using PASW Statistics after collecting research data.

The study has been both descriptive and comparative. Having several different general-interest content radio stations, as said before, allowed us to analyze each one separately obtaining more or less significant results, but also allowed us to compare the different radio stations data enriching the resulting figures and conclusions.

To conduct the content analysis, a template has been used in order to draw a series of necessary variables for this first approach to the subject of study. All the contents broadcasted using terrestrial radio and together with all content provided by each station from July 4 to 11, 2011, have been coded.

In this template all the contents broadcasted as terrestrial radio or podcast by each of the mentioned radio stations have been coded from July 4 to 11, 2011. The focus of attention has been the whole content, that is, the program and each of them have been considered as a different unit of analysis in both its analogue and podcast, if any, versions.

In addition to registering the broadcaster radio station (COPE, SER, RNE 1, Onda Cero or Punto Radio), it has been registered the title of the program, date of airing, duration –of analogue programs–, hour of broadcasting and if the program belongs to the grid announced in the website or if, on the contrary, it is offered as podcast. Since it is intended to measure if the offer of both terrestrial and podcast is comparable and to what degree, the theme of the contents has also been registered, distinguishing in a variable whether these correspond to information, sports, culture, accident and crime reports, society, magazine and finance among others.

Regarding podcasting, we wanted to know if radio stations offer their programs in their whole length or if, on the other hand, they are offered as fragments; if these fragments correspond to the sections of the analogue programs and how many can a podcast of any program have. This information has been used to reach the conclusions of the study through statistical analysis of registered data.

The whole research is methodologically based on contingency tables which have crossed the essential variables of each chapter and showed or not significant relationships among them. Each designed table is a tool to corroborate not only the general hypothesis, but also each of the more specific hypotheses that develop the

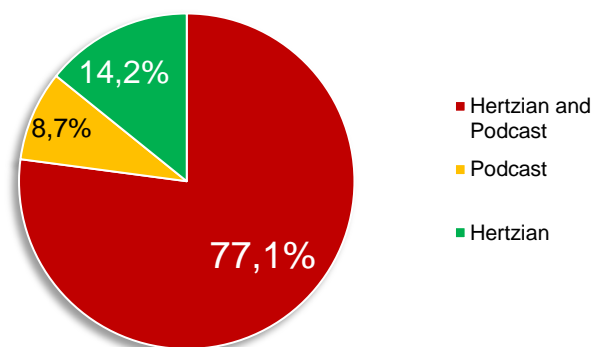
more theoretical parts of the research. The data used have been extracted from the database configured after the content analysis and the tables have been designed in accordance with the questions that have arisen through the whole process.

The interpretation of quantitative data produced by the numbers is considered sufficient for this specific analysis, although we are aware of the importance and need of expanding and completing it with a discourse analysis based on more qualitative techniques of information analysis. However, despite in-depth interviews with programmers, media directors or discussion groups seeking results in the same line of research, would for sure complete substantially the results, we also believe that the analysis executed is just an attempt to assure, in numerical terms, that the hypotheses assumed in the study are true, without the depth all those qualitative conclusions could give. We are also aware that the data about the analogue programming aired those days that we have handled does not correspond with reality, because the program grids found on the websites of radio stations are not always updated and also because summer programming changes depending on the production routines of the stations during summertime. However, this leads us to the conclusion that the information radio stations in Spain have in their websites is not being sufficiently checked and is anarchic in most studied cases.

Results

Contents format

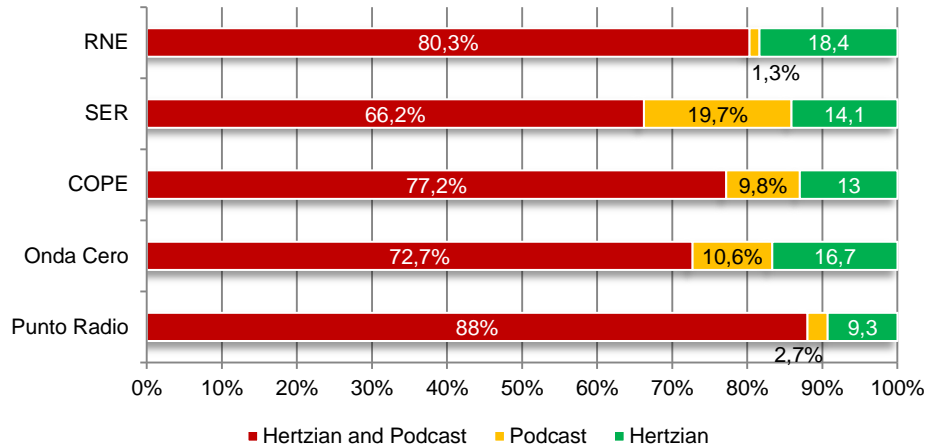
The first set of results is intended to describe the most significant differences between the contents that radio stations broadcast in traditional terrestrial radio and the quantity of podcasts generated from those contents. Contrary to what might be expected, numbers show that most of the contents broadcasted through the airwaves, at least in the analyzed time span, find its corresponding podcast to which the user has access soon after its broadcasting. Of the 380 analyzed cases, 77.1% of the whole can be found in both formats, while just 8.7% are only available as podcast. At first glance it could be put forward that those contents are produced by the radio stations only and exclusively for the Net, however, since the program grids analyzed are those available on their websites, we cannot assert with certainty that such podcast contents have not been broadcasted in traditional radio that week. On the contrary, it can be mentioned the case of Cadena SER, that advertises some of its contents as specifically generated as podcast: "La hora extra", "Punto, SER y partido", "La octava planta", "Play Fútbol", "Play Basket" and the video blog of Iñaki Gabilondo. It should also be mentioned that, although these are contents of specific creation to be broadcasted only through the Net, by the time the analysis was carried out –July, 2011– the last podcasts found of these programs belonged to the previous month –June–. Finally, 14.2% of the programs analyzed are only broadcasted by traditional radio –the content of those programs will be presented later on.



Graphic 1. Contents format
Source: Prepared by the authors

Contents format in radio stations

Going a little further and itemizing the use of podcasting by each of the radio stations analyzed.



Graphic 2. Contents format of radio stations

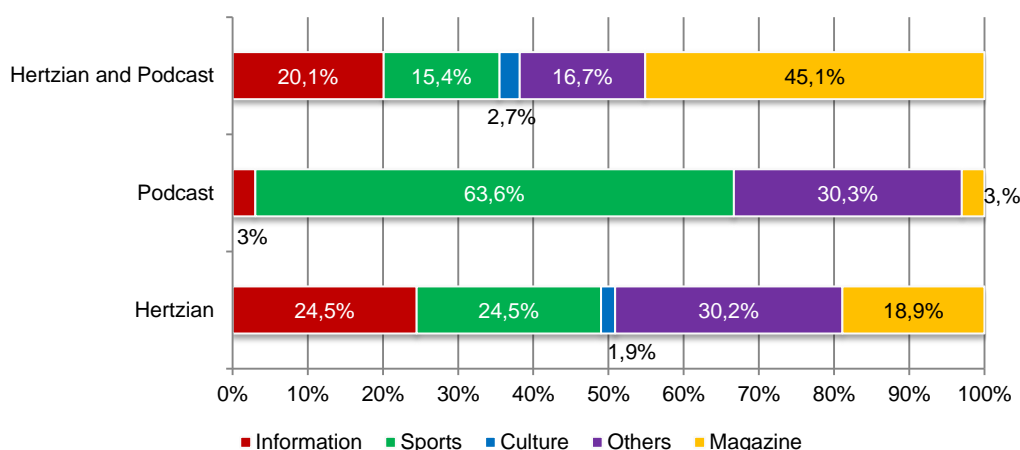
Source: Prepared by the authors

Punto Radio is the radio station with more contents in both formats, analogue and podcast, since 80% keeps the double offer. RNE follows with 80.3% of the analyzed cases, while the lowest number of content offered through the waves and Internet belongs to Cadena SER, which computes a 66.2% of its programs. However, it is precisely this station the one that has more only-podcast content, since in the 71 programs analyzed up to 14 have been registered only in that format. A significant figure when compared with the 2 cases analyzed belonging to Punto Radio or the only one case of RNE. COPE and Onda Cero have intermediate values; around 10% of their content is diffused only as podcast. There are also analogue contents of which no podcast has been generated, specifically 54 cases of which 14 belong to RNE, 10 to SER, 12 to COPE, 11 to Onda Cero and 7 to Punto Radio; very low and similar figures in all the stations included in the analysis.

Content format of themes

In the overall, of the 33 programs diffused as podcast, it is noteworthy that 21 of them are programs whose main theme is "sports", 10 fall under the category "others", specialized content with very specific topics such as films, hunting and fishing, bullfighting or mystery; but among those categorized as "magazine" and "information" there is only one case of each.

If we read the data focusing on those contents with no corresponding podcast, we count up to 53 programs, a figure significantly higher than the previous one. Within these only analogue diffused content, 30.2% belong to the "other" category while 49% of the cases belong to "information" and "sports", but there is only one cultural program.



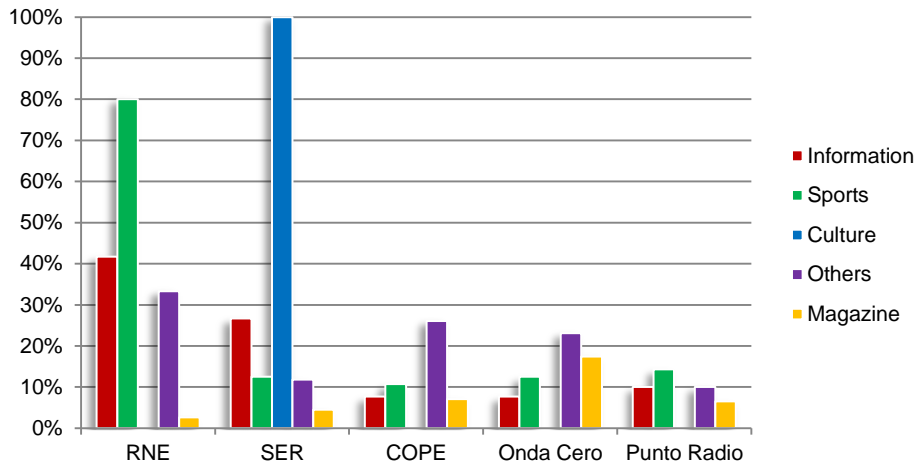
Graphic 3. Contents format of themes

Source: Prepared by the authors

A quick glance at the program grid of the general-interest content radio stations highlights one point: in all of them there are large sections of programs that last for nearly seven hours, characterized by their stability in the daily programming and their versatility of structure and content: magazine programs. In the case of the public channel, the one with the largest number of magazine programs, 38 out of the 61 analyzed fit in this genre, precisely because of their length and versatility of format and content. 97.4% were diffused through conventional radio and found as podcast, none was released just as podcast and 2.6% was just broadcasted through the waves. Those programs categorized as "information" and "others" – 12 out of 72 in each case – are also important in RNE: none was specifically created as podcast while 9 were only diffused in traditional radio –5 under the category "information" and 4 under "others".

When asked what types of programs were diffused only through the waves and, therefore, with no corresponding podcast during the analyzed week, it is remarkable in the case of RNE that most of these contents were sports programs. In the public channel 80% of its sports content were only counted as analogue. On the contrary the commercial stations display lower numbers, for example in Cadena SER those programs represent a 12.5% while similar values are found in COPE, Onda Cero and Punto Radio. It is necessary to specify that in the case of RNE there were only 5 sports programs found in the chosen week, while SER and Onda Cero had 16 each and Cope reached the number of 28 programs with sport as its main theme.

Cadena SER has its higher value of contents diffused exclusively through the waves in information programs – excluding "culture" with just one case and thus 100% –, 26.7% of them do not have a corresponding podcast. In COPE, that figure corresponds to the category "other", especially religious content such as "Iglesia noticia", "Informativo diocesano" or "La Santa Misa", reaching 26.1%. Something similar happens in Onda Cero, since out of the total of its content classified as "other" 23.1% were diffused only through traditional radio – "travel", "health" or "pets" are a few examples of these contents. In the case of Punto Radio, percentages have more similar values and out of the 7 programs found with no associated podcast 2 are "information", 2 "magazines", 2 "sports" and just one with "cinema" as its main theme, thus classified as "other".



Graphic 4. Themes in hertzian radio
Source: Prepared by the authors

Podcasting Characteristics

The second block of results expects to analyze those contents especially designed for the Web by the radio stations, describing its features and the way podcasting is currently being developed in Spanish radio. Once the use of podcasting has been confirmed and embodied in numbers and percentages, with higher results than *a priori* might be thought, we can assert that both Spanish commercial and public radio stations have entered fully into its development.

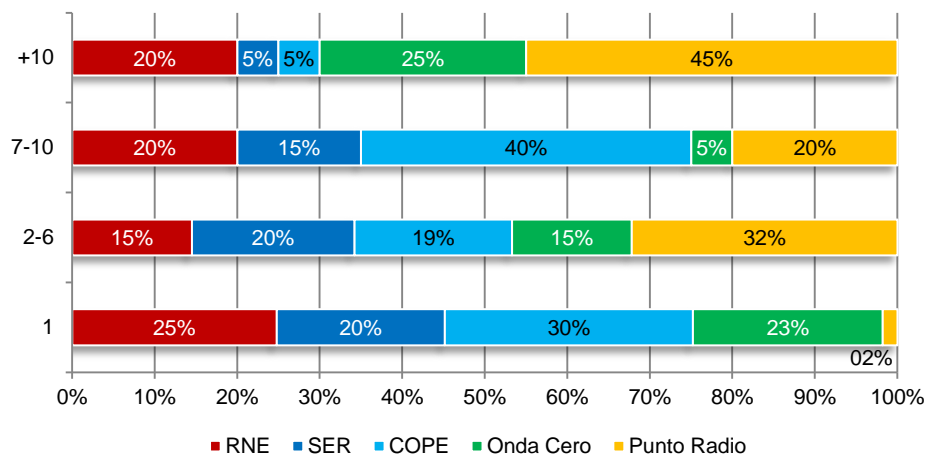
Among those programs released as podcast in the analyzed radio stations 82.2% are offered in its full length, that is, a user can access the entire content of the program aired live through the waves a few hours ago and listen to it whenever and however he desires. Only 58 out of the 325 counted cases had a missing part. At the same time it can be also said that there is a noticeable trend toward program fragmentation, when presented as podcast, because of the excessive length of some of them. 68.6% of the programs are fragmented while just 31.4% is presented as a whole audio file. There are also stations such as Punto Radio or Onda Cero that use both versions for some programs. One of the most arbitrary questions regarding this matter corresponds to the way radio stations fragment their programs, as there is no general formula for doing so and even within the same station and the same program there are different criteria. Only in 27.7% of the cases the fragments of the podcasts corresponded to a fixed section of the program, while in the remaining 72.3% the audio files are fragmented as hourly blocks or entire contents, standing out the formula in which the podcast fragments correspond to random or important moments of a given program, like an interview.

The highest number of fragments recorded for a single program has been 18 and corresponds to a "magazine" broadcasted in Punto Radio, but we can state that this is an isolated case and that the most common number of fragments is close to an average of 4.

The most fragmented programs are "magazines" with an average of 5.51 fragments (it has already been mentioned that the cause that justifies this fragmentation is the length of content of these programs), followed by daily "information" programs with references to the current political and economic events. On average, radio stations fragment these programs in 4.07 parts. At the other end of the list are the strictly "cultural" contents, scarce during the week of the analysis and barely fragmented. Nor do "sports" contents (an average of 2.26 fragments per program) or those classified as "other", with an average of 1.67 and a maximum of 9 fragments in both recorded cases of the science program "Luces en la oscuridad" by Punto Radio.

There are no major differences in the average fragmentation between the different radio stations, ranging from 3.18 to 3.44 in Cadena SER and Onda Cero respectively, but this average is higher in the case of Punto Radio,

5.5, due to the greater fragmentation of its “magazine” programs. There is a total of 113 programs uploaded as podcast with just one fragment, 34 of them belong to COPE, which holds the highest number, while Punto Radio with just 2 programs is the station with less single-fragmented podcasts. Once recoded the variable “number of fragments” and grouped the values, we observe that the highest percentages of fragmentation are in a range from 2 to 6, where Punto Radio has a 32% of the total (which represents a 72.1% of its podcasts) followed by SER with 19.7% of its programs fragmented from 2 to 6 parts and COPE with a 19.1%, while RNE and Onda Cero have 22 programs each within this range (14.5% each). If we focus on the range of podcasts with more than 11 fragments, Punto Radio stands out again with 45% of the total (13.3% of its programs) while SER and COPE only have one program each with such number of fragments (5% of them each).



Graphic 5. Fragmentation of podcasts
Source: Prepared by the authors

Findings and conclusions

- Spanish general-content radio stations, both commercial and public, have advanced considerably in the use of tools to make them more visible and increase their presence in the Internet in recent years. Most of them, especially at state coverage, use websites and podcasting as a basis for their online programming and as a lure for the audience that wants specific radio content without being subject to the diffusion timetables of the waves. In contrast to what might be at first thought, this research demonstrates that almost every program broadcast through hertzian radio on the analyzed stations has its corresponding podcast on the Web available to all users.
- However, we can also conclude that the Internet is not used to offer different and innovative contents that do not have place in traditional radio. The podcasts are simply identical copies of the analogue programs and, in most cases, do not even have a fixed fragmentation structure. They are designed as a support through which the same contents can be made available on the Internet and consumed on demand but without designing a new specific narrative. The clearest example can be found in the advertising those podcasts include which, as has been said, is exactly the same as that included in traditional radio, in the same place and order. The stations still have not bothered designing special advertising for this new form of radio consumption, wasting the commercial advantages that its redesigning could bring. Only Cadena SER announces on its website specific Internet content, however, during the week of the analysis these contents were not updated.
- The radio stations websites and their podcasts are not, generally, easily accessible to the users and there is a huge anarchy in the ways information is made available. The stations do not seem to have a clear

idea of the criteria under which podcasting works, since none of them keeps a fixed formula for uploading and fragmenting those contents. The program grids of the websites are neither up to date. Perhaps this disorder may be due to the absence of a specific department in charge of these issues because, up to now, in most cases, writers and announcers are in charge of uploading the audio files. It is worth mentioning in this section that both RNE and Punto Radio are the two stations with a better organization of their digital content on the Net.

- Podcasting, as it is conceived by the main radio stations of Spain, causes the message to lose many of the features radio has as distinguishing features from other media. The continuity of the messages, the proximity to the listeners and the freshness of live dialogue are lost; radio narrative is not anymore perceived to follow an aural narrative based on the support of the audio rather than in the essence of radio. Radio has not been rethought and still has not found in podcasting a new business model to make executives work for innovation, investing in new radio formulas and generating contents that are not just copies of the analogue ones uploaded to the Net.

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